

GREAT GALLERIES OF THE WORLD

THE LOUVRE

By JOHN C. VAN DYKE

MENTOR GRAVURES

PORTRAIT OF A MAN

By Antonello da Messina

MADONNA, CHILD, AND SAINT JOHN

By Sandro Botticelli

THE MAN WITH THE GLOVE

By Titian



Mona
Lisa



MENTOR GRAVURES

PORTRAIT OF SUZANNE FOURMENT

By Peter Paul Rubens

THE DEER RETREAT

By Gustave Courbet

THE MASSACRE OF SCIO

*By Ferdinand Victor
Eugène Delacroix*



By Leonardo
da Vinci

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TO the oft-asked question, "Which is the best gallery in Europe?" there is but one answer. There is no "best" gallery. Some are better or worse than others; but the superlative adjective cannot be applied. Why? Because the galleries are widely different in their contents. The Italian galleries have practically nothing but Italian works; the Dutch galleries practically nothing but Dutch works. The large collections, those at Berlin, Dresden, and London, for instances, while gaining in variety, lose somewhat in numbers and fullness of school representation. None of them is "the best"; though each of them is excellent by itself considered.

FOUNDING OF THE LOUVRE

Perhaps the most famous gallery in Europe is that of the Louvre (loovr) at Paris. It is famous not only for its thousands of pictures, but for its unique collection of masterpieces. The pictures have been accumulating for many years. Francis I (reign 1515-1547) began collecting them through Andrea del Sarto and Leonardo da Vinci (lay-o-nahr'-do dah vin'-chee), and when he died he left a gallery of two hundred pictures, most of them Italian. This royal collection was added to by Louis XIV

(reign 1643-1715), and he it was that first placed the pictures in the old palace of the Louvre; but they did not stay there for long. They were sent to Versailles, to Fontainebleau, and back to the Palace of the Luxembourg, gradually growing by acquisitions, until in 1710 there were 2,400 pictures belonging to the crown.

Under Napoleon I these works were permanently placed in the Louvre, and thither the enormous accumulations, taken as the plunder of war from Italy, Germany, and the Netherlands, were brought. Half the masterpieces of Europe were at one time in Paris, and, though after the Napoleonic wars most of them were restored to their rightful owners, many of them remained in the Louvre and are still there. Since Napoleon's time great additions in almost every field of art have come in.

There are scores of rooms filled with pictures and drawings; there are collections that have been given as a whole by such collectors as Thiers, La Caze, Thomy-Thierry, Chauchard, Moreau; the first floor galleries are crowded with thousands of sculptures, the side galleries are filled with vases, reliefs, jewelry, furniture, tapestries.

The Louvre is now a great labyrinth, with miles of rooms, galleries, and corridors devoted to fine art, where the traveler can get lost more completely than in the Latin

Quarter. The attendants see to it that everyone is properly pushed out of the building at the closing hour, so there is no danger of one's having to spend the night in an Egyptian sarcophagus; but any attempt to "do" the Louvre by walking through it is the height of tourist folly. For the first day the stranger would better look at the great pictures and let the rest go. Many of the acclaimed masterpieces are in the Salon Carré, a large, square room, where they were originally placed that nobility might see the gems of the



LA BELLE JARDINIÈRE. By Raphael



MYSTIC MARRIAGE OF SAINT CATHERINE. Correggio

collection at one fell swoop. The great pictures, however, long ago outgrew this room, and dozens of them are now placed throughout the galleries in their proper school relation.

THE SALON CARRÉ

In the Salon Carré, again, one meets with a very common question, "Which is the best picture in the Louvre?" And once more the answer must be that there is no best picture. Perhaps the most famous one is Leonardo da Vinci's "Mona Lisa"; but some of its recent fame is mere notoriety. It was stolen a few years ago and taken to Italy. During its



SUPPER IN THE HOUSE OF SIMON. By Veronese

absence people seemed to get great satisfaction out of staring at the blank space on the wall where it had hung. Now that it is returned to its old place many look at it, wondering whether it is the same picture or not. All this is, of course, somewhat beside the mark. The picture returned was the same one that Leonardo painted; but it is not in the same condition that Leonardo left it. Years ago it was savagely cleaned, and much of its color, its subtle shadow, its surface texture, have been rubbed away. It is leaden-hued now, and the shadows have shrunk into the sockets of the eyes and along the side of the head; but it is still a famous masterpiece. It is a portrait of M(adon(n)a (E)liza(betta) Gherardini, the wife of Francesco del Giocondo. She was not a riddle, nor a sphinx, nor representative of either time or eternity, nor world weary. These are the imaginings read into the portrait by Walter Pater and others, but never dreamt of by Leonardo. There was nothing "mysterious" about the smile. Leonardo was interested in doing rounded, melting contours, and a smiling face showed them better than a serious one.

Therefore, according to Vasari, he kept Madonna Elizabetta in a smiling mood by having musicians play to her while she sat to him. It is a fine picture of a beautiful woman of the Renaissance—that's all. But it is also quite a perfect portrait of its kind, the portraiture extending even into the beautifully aristocratic hands.

FAMOUS ITALIAN PICTURES

The "Saint Anne" and the "Madonna of the Rocks" by Leonardo are also in the Louvre; but they are not so famous as the "Mona Lisa," and the "Madonna of the Rocks" is more questionable as to whether Leonardo did all of it. The tourist will soon discover that in European galleries great names are readily attached to pictures that are perhaps done by pupils, followers, or imitators. Here in the Louvre, for instance, he will find fifteen pictures put down to Raphael; but only five of them are by him, and even these hardly represent him.



MADONNA AND CHILD. By Baldovinetti



PRINCESS OF THE HOUSE OF ESTE
By Pisanello

of them are by him, and even these hardly represent him. The "Belle Jardinière" is an early Raphael, and has grace, repose, good drawing, and good color; but it does not by any means sound the depths of Raphael. Nor is the portrait of Baldassare Castiglione (bahld-dahs-sah'-re kahs-teel-yo'-ne) his last word in portraiture. One must go to Italy for Raphael. The "Portrait of a Young Man" here in the Louvre, once thought Raphael's own portrait, is neither of him nor by him, but is an ill-drawn work by a follower. Hanging near the Baldassare Castiglione is the "Rustic Concert," by Giorgione (jor-jo'-ne), a world-famous picture, greatly admired for its color, its rounded figures, its fine landscape, and its idyllic spirit. Some critics doubt Giorgione's part in it; but no one doubts that it is a superb picture. Next to it hangs the lovely "Marriage

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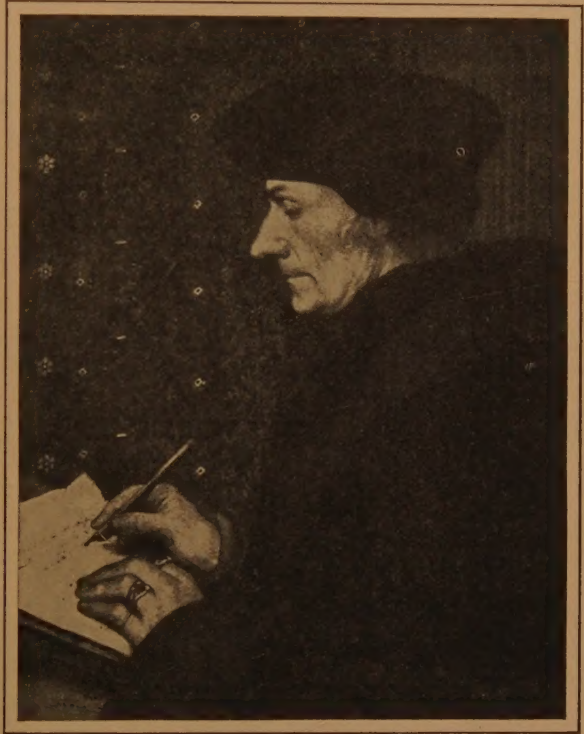
of Saint Catherine," by Correggio (kor-red'-jo), one of the most beautiful of all the Correggios and well within the first and highest rank of art. His "Antiope" (an-ty'-o-pee) near at hand is not equal in charm, or spirit, or fine color to the Saint Catherine, though once considered its superior.

By continuing along this same wall one comes to the large "Crowning with Thorns" and the "Entombment," both by Titian (tish'-an), and the latter perhaps his most perfect expression. The "Entombment" is not only a marvel of color, composition, and drawing, but a great tragedy filled with intense dramatic feeling and pathos. No picture in art has a larger intellectual grasp or a more effective technical method. It comes very near to perfection. In the corner is Titian's excellent early portrait of "The Man with the Glove," much praised by art students; and the portrait of Francis I, done, perhaps, not from life, but from a medal.

Next in order comes the huge supper picture, the "Marriage in Cana," by Paolo Veronese (vay-ro-nay'-ze), than which nothing could be more wonderful. It is not a humble cottage scene, but a great Venetian pageant, with classic architecture, splendid robes, fine types, elaborate groupings, rich accessories.

The wonder is how Paolo could compose so many figures and harmonize so many colors. The difficulties of a picture increase with the size, and here is one of the largest pictures in the world held together as perfectly as though it were merely a two-by-three panel. In addition the picture has historical interest; for some of the characters are portraits representing Francis I, Charles V, Eleanor of Austria, Mary of England, Titian, Bassano, Paolo Veronese himself. It is certainly a remarkable picture.

There are other famous canvases in this Salon Carré that might be dwelt upon, and others again that are not what they purport to be. For an example of the latter there is the large "Saint Michael" of Raphael, executed by his pupils; the "Holy Family of Francis I," probably executed by Giulio Romano (joo'-lee-o ro-mah'-no); the "Saint Anne" by Leonardo da Vinci, in rather bad condition; the "Saint John Baptist" by



PORTRAIT OF ERASMUS. By Holbein



INFANTA MARGARITA. By Velasquez

one of Leonardo's pupils. One small portrait by Velasquez (vay-lahs'-keth), that of the "Infanta Margarita," holds its own with emphasis, even in this picked company of great Italians. As an expression of child life, as color and texture, as mastery in the craft of painting, it has not been excelled. In costume and color Velasquez equaled it (in the Vienna and Madrid galleries); but he never did a more lovely head with its yellow hair than just here.

THE ROOM OF PRIMITIVES

Going out of the Salon Carré by the west door, one enters upon a long gallery that spindles away into the distance like the converging rails of a railway track. The tramp of

tourists and sightseers along this grand gallery seems never to cease.

At the right as you leave the Salon Carré is a side room into which one should go; for there are beautiful examples of the Italian primitives (the painters before Raphael) hanging there. Botticelli's (bot-tee-chel'-lee) contemporaries are at the left of the room as you enter, and the picture of the "Virgin, Infant Jesus, and Saint John" attributed to Botticelli, though not by him, is a very lovely piece of tender sentiment and refined color. It is quite good enough for Botticelli; but if you will study the frescoes out on the Daru (dah-roo') staircase by Botticelli, you will see that they are done by a hand different from the Madonna picture.

Near this picture, but a little farther on, is Baldovinetti's (bahl-dovee-net'-tee) superb "Madonna and Child," than which nothing in the Louvre is more remarkable or more beautiful. Match the color of it elsewhere if you can! What a peculiar point of view! It is said that "Art is a point of view, and genius a way of looking at things." Here is its



ELIZABETH OF FRANCE. By Rubens

illustration. The picture still passes under the name of Piero della Francesca (frahn-ches'-kah); but it is by Baldovinetti. There are many small Italian panels in this room done by followers of Giotto, and some pictures that need not detain you; but a small portrait by Pisanello, showing a princess of the House of Este, should be looked at for its truth of profile and decorative beauty of background.

THE GRAND GALLERY

There are scores and scores of masterpieces hanging here. Their mere names would fill several copies of *The Mentor*. Famous early Renaissance men—Perugino (pay-roo-jee'-no), Francia (frahn'-chah), Costa, Tura (too'-rah), Bianchi (bee-ahn'-kee), Bellini (bel-lee'-nee), Carpaccio (kahr-pah'-cho), Cima (chee'-mah)—are here; and here you will find the two most brilliant examples of Mantegna (mahn-tane'-yah) in existence, besides his "Madonna of Victory" and the newly acquired



MADONNA OF THE DONOR. By Van Eyck

"Saint Sebastian," his most important works aside from his frescoes. Here too is Antonello da Messina's (mes-see'-nah) fine portrait.

The "Portrait of a Man," the record reads, With Antonello's signature below. The rest is blank. The man, his name, his deeds, All died in Venice centuries ago.

What a hint and a flash out of the past the portrait proves!

Italians of the later period now follow,—Andrea del Sarto, Leonardo da Vinci, with his early "Annunciation" and his "Madonna of the Rocks," Solario (so-lah'-ree-o), Luini (loo-ee'-nee), and the Milanese painters. They are succeeded by the great Venetians—Titian, Palma (pahl'-mah), Lotto, Paolo Veronese. Many of the works of the last named have been injured; but they are



RICHARDOT AND SON. By Van Dyck

still wonderful pieces of color and glow under their glazes like half-hidden jewels. Finally the Italian representation ends with the Guido Renis (gwee'-do ray'-nee), and the Canalettos (kah-nah-let'-to), the Guardis (gwahr'-dee), and Tiepolos (tee-ay'-po-lo), and a panel of supposed Raphaels.

THE SPANISH AND GERMAN PICTURES

The ending of the Italian School in the Grand Gallery is the beginning of the Spanish School; but this latter is not too attractive. Years ago everybody stopped and looked at the celebrated Soult Murillo (soolt mew-ril'-o; Spanish, moo-reel'-yo) of "The Immaculate Conception" because it had

cost 615,000 francs and was supposed to be a wonder of sentiment and beauty; but today the price staggers no one, the sentiment has proved to be sentimentality, and the beauty of the Madonna shows now as mere prettiness. The grim El Grecos and Riberas (ree-bay'-rah), the dark Zurbarans (thoor-bah-rah'n') and Goyas (go-yahs'), are more interesting.

But the Spanish School, aside from the Velasquez in the Salon Carré, is not a strong feature of the Louvre. Nor is the English or German contingent of pictures large in number. There are superb Holbein (hol'-bine) portraits of Erasmus and Sir Thomas More, a fine little girl in black by Cranach (kran'-ak), and a number of small rich panels by early German painters; but there is no adequate representation of Germany. On the contrary, the Flemish School is very well shown, especially in examples of Rubens and his pupils.

THE FLEMINGS AND DUTCHMEN

Rubens is always a serious question with the average traveler. He is usually declared to be too gross, too material, and his Flemish types are regarded as wanting in beauty and overabundant in flesh. This



SUPPER AT EMMAUS. By Rembrandt



FRANCIS I. By Clouet



DETAIL OF THE VILLAGE BRIDE
By Greuze

is usually the result of a misunderstanding. The pictures of Rubens were not painted for museum walls, but for huge churches and palaces, where they were to be seen at a distance. The portraits now here, such as that of "Helen Fourment and her Children," or the "Suzanne Fourment," or the "De Vicq" (day week) portrait, are never complained of on the score of grossness. They are excellent wherever seen. But for many years this long and narrow Grand Gallery held the Marie de Medicis (med'-e-chee) series of large canvases originally painted for the Palace of the Luxembourg, and here where they showed badly they were abused by every flippant visitor that passed by. Some years ago they were taken out of the long gallery and placed in a specially

prepared room that approached in scale the quarters for which the pictures were originally designed. You will pass into this room as you leave the long gallery, and there, seated on a bench, you can look about and ask yourself if Rubens is gross, or material, or overfleshy. No gallery in Europe has a room that can equal this one in splendid color and rich, decorative effect. The Rubens series related allegorically the life and reign of Marie de Medicis, and the queen was fortunate in having so great a painter for her historian.

Van Dyck (dike), the chief pupil of Rubens, was hardly the great portrait painter he has been acclaimed; but he did some excellent work, and here in the Louvre is abundant evidence of it, in such portraits as that of Richardot and also the group of Charles I and the Duke of Buckingham.

At the right of the Marie de Medicis room is a series of cabinets containing early Flemish pictures by the Van Eycks (ike) and their schools, scores of panels that are exquisite in workmanship; while at the left of the same room are corresponding cabinets containing Dutch pictures by Hals (hahls), De Hooch (hoke), Steen (stane), Vermeer of Delft, Terborch (ter-boork'), Hobbema (hob'-be-mah), and Ruysdael (rois'-dahl).

A whole section at the ending of the Grand Gallery is devoted to pictures by



THE READER. By Fragonard



THE SABINES. By David

Rembrandt and his school. They are not all that the catalogue claims for them; but here, at least, is the pathetic "Supper at Emmaus," the brilliant "Dressed Beef," the "Tobias and the Angel" by Rembrandt, with a fine "Bathsheba" and an excellent portrait known as "Hendrickje Stoffels," that are quite good enough for him, though possibly not by him. His pupils Bol, Flinck, Eeckhout (ek'-hout), Lievens, (lee'-vens),

are shown in perhaps more representative examples.

On the way back from the Rembrandt section through the Grand Gallery you may make a turn to the left and find yourself in rooms filled with examples of the French primitive painters,—the Clouets (kloo-ay'), Fouquets (foo-kay'), and their contemporaries of the sixteenth century. This is the only place, practically, where the early French School can be studied in order and in numerous examples. The collection is unique.

FRENCH PAINTERS

Continuing into nearby rooms brings you to the French painters of the seventeenth and eighteenth centuries,—to the Poussins, Claude Lorraines (lo-rane'), Rigauds (ree-go'), Lesueurs (le-soo-er'). You presently debouch into a large gallery hung with the brilliant panels of Watteau (vah-to'), Lancret (lon-cray), Pater (pay'-ter), and the decorative figures of Boucher (boo-shay') and Fragonard (frah-go-nahr'). This room leads into a square space the walls of which are lined with portraits of painters; and from this, again, a door to the right opens into another huge room filled with eighteenth century French work, including pictures by David (dah-veed'), Ingres (ahngr), Delacroix (de-lah-krwah'), Flan-drin and Couture (ko-toor'). Here too are many of the Fontainebleau-Barbizon men. Millet (mee-lay') is shown in his very best work, "The Gleaners," and his remarkable storm landscape; Rousseau (roo-so'),



PORTRAIT OF HIMSELF. By Delacroix

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Troyon, Corot (ko-ro'), Daubigny (do-been'-ya) are represented by excellent landscapes; even Manet (mah-nay') with his "Olympe" is given a niche of honor.

You now perhaps fancy with this last gallery you have finished with the Louvre; but you have hardly begun. There were half a dozen collections left to the Louvre with the proviso that they be kept together as collections. You should not miss seeing them; for they contain some of the choicest pictures. Beyond the Rubens Marie de Medicis room is the celebrated Chauchard collection of French pictures. It includes "The Angelus"—by no means one of Millet's best, but you will have to see it—



THE GLEANERS. By Millet

and many fine landscapes by the Fontainebleau men. Beyond the Salon Carré, in the opposite direction, is the La Caze collection, remarkable for its Watteaus, Chardins, and Fragonards. It should not be missed.

Upstairs is a great number of early nineteenth century pictures, the gathering known as the Thomy-Thierry collection; over in one of the wings of the Louvre with an en-

trance on the Rue de Rivoli is the Moreau collection, with superb examples of modern men; in another wing there are thousands of beautiful drawings in ink, pencil, sanguine, and pastel.

In fact the Louvre is hardly the place to run through in a day. Better take a week to it. The writer of this article has been visiting it for over thirty years, and is still astonished with each new visit at the things he has overlooked or perhaps never seen at all.

SUPPLEMENTARY READING

NEW GUIDES TO OLD MASTERS—PARIS
(The Louvre) *John C. Van Dyke*

THE LOUVRE *Lafenestre and Richtenberger*

WHAT PICTURES TO SEE IN EUROPE IN
ONE SUMMER *Lorinda M. Bryant*

PAINTINGS OF THE LOUVRE *Arthur Mahler*

ART OF THE LOUVRE *Mary Knight Potter*

GREAT GALLERIES OF EUROPE (The Louvre)

THE LOUVRE *Konody and Brockwell*

The original stones of the Louvre were laid by Philip Augustus, king of France (reign 1180-1223). Philip Augustus was a warrior and, in time of peace, a vigorous organizer and builder. When he was constructing anew the city walls of Paris he built a chateau.

The plan and extent of this old structure were brought to light during excavations made in 1865. They are now indicated by a white line on the ground in the southwest corner of the Cour du Louvre.

Francis I tore down the old tower in 1527, and then undertook to rebuild it. Pierre Lescot (1510-1578), one of the greatest French architects of the early Renaissance period, carried on this work through the last years of Francis I and the reign of Henri II. Lescot built the wing to the west and south with its frontage on the Seine, as well as the adjoining pavilion on the south. These pavilions, which are set either at the angles or in the center of the buildings, are a characteristic feature of French palaces. The rich three-cornered facade in the west court is the work of Jean Goujon and Paul Ponce, and it is considered one of the finest architectural monuments of the time of Francis I.

When Henri II died his widow, Catherine de Medici, carried on the work by building the south wing, the so-called Petite Galerie—a wing which originally was one story overlooking the Seine—and the Grande Galerie. Henri IV (reign 1589-1610) added a second story to both of these galleries. Louis XIV, the "Grande Monarque," contributed a little to the Louvre, but in 1676 he abandoned it and turned his whole attention to the Palace of Versailles. His successors, Louis XV and XVI, also preferred Versailles or the Tuileries; and so the Louvre remained without material development until



THE LOUVRE, PARIS

Napoleon Bonaparte became Emperor. In 1805 he ordered the construction of a gallery connecting the Tuileries and the Louvre. This was interrupted by Napoleon's downfall, but in 1848 the plan of connecting the Louvre and the Tuileries was resumed. These buildings, taken as

a whole, form the largest and most magnificent palace in the world, covering an area of about 45 acres, or about three times as much as the Vatican, including St. Peter's.

The art collection in the Louvre was begun by Francis I, who was a lover and patron of art. Additions were made during successive reigns, notably by Louis XIV. It was the French Revolution that turned the Louvre into a museum, for it was then that the idea of getting the art collections of the country together in one building took form. As a consequence of Napoleon's successes the victorious French armies brought to Paris from all parts of Europe the rarest treasures of art, so that the Louvre became the greatest museum of all Europe. Many of these treasures were restored after Napoleon's downfall, but some of the great paintings and statues are still in the Louvre collection.

These facts concerning the Louvre should be taken into consideration by any traveler who plans to "do" the museum in an afternoon. It takes two hours simply to walk through the rooms of the Louvre at a fast gait. It may be seen, then, that it is better for a visitor to take Prof. Van Dyke's advice and either give a week to the Louvre or single out a few great works and pay them proper attention.

W. S. Moffat
EDITOR





NOTED art critic, speaking of Botticelli (bot-tee-chel'-lee), once said, "His 'Madonna, Child, and St. John' in the Louvre is a picture charged with the depth of feeling which must touch chords in any beholder." And that is the keynote of Botticelli's art. He was a dreamer and visionary, and he loved beauty for its own

sake. And so well did he picture what he himself felt that he transplanted those feelings into the heart and mind of every beholder of his paintings.

Alessandro di Mariano dei Filipepi, usually known as Sandro Botticelli, was born at Florence, Italy, in 1444. His father was a struggling tanner, and Sandro was put in charge of his elder brother Giovanni, a prosperous broker. It was from him that the artist received his name Botticelli; for this brother, for some reason or other, had the nickname Botticello, or "little barrel." Sandro was not a very healthy boy, and perhaps that is the reason he was a little backward. He was put to work as an apprentice to another of his brothers, Antonio, in the business of a goldsmith; but so strongly did he lean toward painting that in 1458-59 he was apprenticed to Fra Filippo Lippi. There he remained as his assistant until 1467.

Botticelli worked carefully, and soon became very proficient in his art. When Filippo Lippi left Florence he studied under various masters. It is said that, for awhile, he attended the workshop of Verocchio; but this is not certain. But we know that he was a friend of the great painter and sculptor Leonardo da Vinci.

Success followed all his efforts. The

Medici family of Florence assisted him greatly. When Guiliano de Medici was assassinated in 1478 his slayers were captured and executed, and Botticelli received a commission to paint their effigies hanging by the neck.

In 1481 Botticelli was called away to Rome to undertake one of the most important commissions of his life. This task was to take part, with other leading artists of the time, in the decoration of Pope Sixtus IV's chapel at the Vatican, the ceiling of which was later destined to be the field of Michelangelo's most important work. Botticelli worked in Rome for about a year and a half.

He returned to Florence toward the end of 1482 and worked there for the next ten years. In 1503 and 1504 he served on the committee of artists appointed to decide where Michelangelo's huge statue of "David" should be placed. Little is heard of him during the remainder of his life. He died in May, 1510.

It has been said that Botticelli's absorption in the study of Dante, and his following of the religious leader Savonarola, led him into desperate financial straits; but these stories have evidently been exaggerated. Botticelli lived and died in comfortable circumstances, although never a rich man.



IN THE GALLERY OF THE LOUVRE, PARIS

PORTRAIT OF A MAN, BY ANTONELLO DA MESSINA



ANTONELLO DA MESSINA rendered one great service to his native country, Italy. Before his time Italian artists knew how to paint only in fresco and tempera (painting executed in distemper, a pigment mixed with a material, as yolk of eggs or glue, soluble in water), and oil paintings are much more pleasant to look upon and

much more enduring than those painted in the older mediums. It was the Flemish artists of the time who knew the secret of oil painting, and this secret Antonello learned from them.

Antonello was probably born at Messina, in Sicily, near the middle of the fifteenth century, somewhere about 1430. He worked at his art for some time in his native country. One day, when at Naples, he saw a painting in oil by Jan Van Eyck which belonged to Alphonso of Aragon. He was struck by the value of this new method, and planned to learn the secret of the process. It has been said that he went to the Netherlands to learn this directly from the disciples of Van Eyck himself. Though this is probably untrue, it is not safe to say that Antonello never

saw Flanders. It is more likely that he learned the process from the Flemish painters in Italy. At any rate, Messina introduced oil painting into Italy somewhere around 1470.

He went to Venice in 1472, where he painted for the Council of Ten, the governing body of that city. He died there in the middle of February, 1479.

Antonello's early work was very Flemish in character; but later on he came under the influence of the Bellini, the Venetian artists. His style is simple and yet full of the Flemish love of detail.

There are about twenty of his works that are known to be authentic, but many others are more or less doubtfully attributed to him.



IN THE GALLERY OF THE LOUVRE, PARIS

THE MAN WITH THE GLOVE. BY TITIAN.



A GREAT fire was raging in the palace of the king of Spain. They told the king of it. He said nothing for a moment, and then asked quietly if the great picture of Venus by Titian had been saved. They told him that it was safe. "Then I can bear all my other losses," said the king. Tiziano Vecellio, or Titian (Tish'-an),

as he is known today (he has also been called The Divine), one of the greatest painters of the world, was born at Pieve da Cadore in Italy about 1477. When he was still a child his parents sent him to Venice, where he was placed under an art teacher. He had a natural aptitude for painting, and, though he was a bit careless in his work, he made great progress. One of his teachers was Giovanni Bellini, the great Venetian master. When he finished his studies he formed a partnership with Giorgione (Jor-jo'-neh), the famous Italian painter, and with him, during 1507-1508, worked on the frescoes of some buildings.

Titian went to Padua about 1511, and returned to Venice a year later. In 1516 he received several government commissions and set up a studio on the Grand Canal. This employment gave him a good income. In 1517, when he was forty years old, he made a journey to Ferrara. Two years later he produced one of his most renowned masterpieces, "The Assumption of the Madonna," which is now in the Venetian Academy. It made a great sensation. He was now at the height of his fame. In 1525 he married a woman whom we know only by her Christian name, Cecilia. She died five years later, and Titian was plunged into grief. In 1532 he painted in Bologna a portrait of Emperor Charles V, and was made a Count Palatine and Knight of the Golden Spur.

In 1538 the Venetian government, dissatisfied at Titian's neglect of the work for the ducal palace, ordered him to give back the money he had received for the time when he was not working. The artist Pordenone was put in his place; but at the end of the year this man died, and Titian was reinstated. In 1546 he paid a visit to Rome, where the freedom of the city was given him. The artist who had obtained this honor just previous to him was none other than Michelangelo.

In September, 1565, Titian revisited his birthplace, and designed the decoration for the church at Pieve. He continued his work to the end of his life. In 1576 the plague raged in Venice. Out of a total population of 190,000, fifty thousand perished. Titian was about ninety-nine. On August 27 the plague carried him off. He was buried in the Church of the Frari. No memorial marked his grave for many years, but it is now distinguished by a beautiful and imposing monument erected in 1852. After his death Titian's palatial mansion was plundered by thieves, who prowled about under no control in the plague-stricken city of Venice.

Titian was a handsome man, with an unusual air of quiet observation, and self-possessed composure. He was distinguished, courteous, and winning. Unlike Leonardo da Vinci and Michelangelo, his great and only accomplishment was that of painting.



IN THE GALLERY OF THE LOUVRE PARIS

PORTRAIT OF SUZANNE FOURMENT, BY PETER PAUL RUBENS

RUBENS' father was an official in Antwerp at the time of the revolt of the Netherlands against Spain. He had to flee to Cologne; but when the Spanish again had possession of Flanders he returned to his official duties. But in the meantime Peter Paul Rubens had been born, in 1577. He was therefore of foreign birth. After the

family was again settled in Antwerp, Rubens grew up like any other Flemish boy of the time. He became a page in one of the noble houses, and there learned courtly manners, which he found of great usefulness later in his life. When he was twenty-three years old he was sent to Italy. There he became one of the gentlemen-in-waiting to the Duke of Mantua. In this capacity he visited from time to time many cities which contained the best of Italian art. When on a visit to Spain, where he had been sent by the duke on a delicate diplomatic mission, he painted the portrait of Philip III; and during all his stay in Italy he employed his brush in copying masterpieces.

After eight years in Italy he returned to Antwerp and married Isabella Brandt. He designed his own palatial home, and became renowned throughout his native country not only for his art, but because of his proficiency in languages and science.

He visited Spain again after the death of his wife, and formed an intimate friendship with Velasquez, (vay-lahs'-keth) the great Spanish artist. Then he returned to Antwerp, and was again sent off on a diplomatic mission to England. When there he painted a portrait of Charles I, and also decorated the ceiling of the banquet room in Whitehall Palace. The King of England made him a knight.

Rubens then returned to Flanders and retired to a home in the country. There he quietly devoted himself to his painting, and died in 1640 at the age of sixty-three. He was buried with great honor in his own private chapel.

In the Louvre there is a gallery especially set apart for the decorative series of paintings ordered by Marie de Medici. Much of the important work of these paintings was done by Rubens. They are all based upon incidents in the life of the Medici (med'-de-chee) queen.



IN THE GALLERY OF THE LOUVRE, PARIS

THE MASSACRE OF SCIO, BY FERDINAND VICTOR EUGENE DELACROIX

IN 1823 there was exhibited at Paris a picture by a young artist that showed Dante and Virgil being ferried over the Acheron, and passing over the bodies of the damned, who grasped hold of the boat in despair. The young artist had sent the picture to the Salon in a rough frame of four boards put together by a carpenter.

When the young painter came to the exhibition to look at his picture he searched in all the obscure rooms without finding it. Then he wandered into the chamber of honor, and there, in a gorgeous frame specially ordered by the committee, was his painting.

This young artist was Eugène Delacroix (del-ah-krwah'). The French government bought the picture later and paid for it about \$240. It is interesting to note that Delacroix in the same year made his last attempt for the Prize of Rome, and finished far down in the competition. The man who won, Deday, is barely known today.

Delacroix was born at Charenton-St.-Maurice, near Paris, on April 26, 1799. His father was a member of the most violent faction during the French Revolution and was foreign minister under the Directory. Young Eugène's home life cannot have been of the pleasantest kind. How he escaped death several times is a mystery. He was first nearly burned to death in the cradle because his nurse fell asleep over a novel, thus letting the candle drop on the coverlet of the child. To the end of his life the artist bore the marks of this accident on his arms and face. Then another nurse dropped him into the sea as she was climbing up a ship's side to visit her lover. He was nearly poisoned, nearly choked, and finally almost hanged himself when trying to imitate a picture he had seen of a man in that position.

An old soothsayer once cast the boy's horoscope, saying, "This child will become a celebrated man; but his life will be most laborious, most tormented, and always

subject to opposition." This prophecy was well born out in Delacroix's life.

When Eugène was only seven years old his father died at Bordeaux, and his mother returned to Paris and placed him at school in the Lycée Napoleon. Later, when he determined to become a painter, he entered the studio of Baron Guérin. The young artist painted his first picture in his own studio. When his master came to see it he flew into a passion, and told him that his picture was absurd, detestable, and exaggerated. "Why ask me to come and see this?" he exclaimed. "You knew what I must say." Yet it was this same work that received the place of honor in the Salon of 1823.

Delacroix was deeply moved by the war for freedom in Greece, and Byron was one of his heroes. In 1824 he produced the "Massacre of Scio." It was a wonderful picture; but it was received with an outburst of condemnation. They called it "The Massacre of Painting," and said that his art was barbarism. The prize of honor at the Salon of that year went elsewhere.

He was somewhat of an outcast among artists. As he himself says, "I became the abomination of painting. I was refused water and salt"; but he adds, "I was enchanted with myself." He lived on the money that he had inherited, and continued painting. In 1831 he went to Morocco, and there he realized his dreams of color at last. In 1845 he was employed to decorate the library of the Luxembourg Palace, and later on was employed in other decorative work. Delacroix died on August 13, 1863.



IN 1855, at the World's Exhibition in Paris, a small wooden hut stood in the vicinity of the picture exhibit. On this hut was written in huge letters: "REALISM—G. COURBET."

This hut contained thirty-eight pictures painted by the famous French artist Courbet (Koor-bay), and the reason for their

being there was that the committee had given them an unfavorable place in the exhibition. Courbet, disgusted, withdrew and built the hut, holding his own private display. But later there came a time when the doors of the exhibition were thrown open to this great painter, and he was not forced to avoid unfavorable positions by showing his pictures for himself.

Courbet was born at Ornans (Doubs) on June 10, 1819. He studied first with an obscure teacher in the country, and in 1839 went to Paris. He was absolutely confident of his own artistic powers,—strong, and with a capacity for hard work that few men have ever possessed. Everyone in the Latin Quarter knew him; for he was a frequenter of the cafes. He would sit there night after night, criticizing everyone of note. He said that the then fashionable style of historical painting was nonsense. Imagination was worthless. Reality was the one true guide to follow in painting.

"It is nonsense," he continued, "for painters of more or less talent to dish up themes in which they have no belief, themes which could have flowered only in some epoch other than our own! Better paint railway stations, engine houses, mines, and factories; for these are the saints and miracles of the nineteenth century."

Courbet worked at the studio of Steuben and Hesse; but so independent was

he that he did not remain there very long, preferring to work in his own way by studying Spanish, Flemish, and French painters.

Some of his early works were rejected by the Salon. But the younger school of critics sang his praises loudly, and in 1850 his pictures at the Salon won him a triumph.

In 1869 the committee of the Munich Exhibition set apart an entire room for his works, and he was awarded the Order of St. Michael. Emperor Napoleon III offered him the cross of the Legion of Honor, but he refused it, thus becoming immensely popular. In 1871, when the Commune was ruling Paris, Courbet was elected a member of it, and it was while he was serving in this capacity that the Column of Vendome was destroyed. He was held responsible for its destruction, and the Council of War before which he was tried condemned him to pay the cost of restoring the column, \$60,000. The committee of the Salon of 1873 rejected his pictures; his studio was seized, his paintings sold, and Courbet was forced to flee to Switzerland. He died there on December 31, 1877, at La Tour du Peilz, Switzerland, of a disease of the liver aggravated by intemperance.

Courbet had a powerful personality, and his painting possesses much of his force of character. Few artists have portrayed nature with such sincere feeling.